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For Dwight's Journal of Music.

### Reminiscences of Rossini, and other Opera Composers.

Six months ago, in the principal street of Florence, the Via Calzaoli, might be seen daily about the hour of five, a fresh, well-preserved, hale looking gentleman, apparently of the age of forty-seven or thereabouts, taking his after dinner promenade, with a large green silk umbrella under his arm to guard against any sudden fall of rain (even though for more than three months no sign of rain had been seen), walking, or rather sauntering slowly, chatting now with some old acquaintance, and stopping every three steps, ac-

cording to the Italian custom, to impress more deeply his discourse upon his attentive listener; now peering indiscriminately into the face of every female Florentine who passed by (as is also the Italian custom); whilst the feminine nudged her companion, saying "Ecco Rossini." Occasionally a head of some passer by turned to look after the man so widely celebrated in the musical world, and who, according to his own saying "had had too brilliant a career not to be satiated with applause," and who now seeks only the gratification of his animal passions.

Rossini closed his career with his grand opera "William Tell;" having decided to himself, if successful, never to touch his musical pen again, but to maintain his reputation by continued silence; letting the world judge of his merits by what he had already done. He was greatly incited to the work by jealousy of the rising star of Meyerbeer, who then had fanaticised the world by his "Huguenots." Rossini, having closed his career in Paris, retired to the land of his birth and first triumphs, choosing the city of Bologna, which is but a short distance from Pesaro, the city of his birth; and in which city he lived a retired, unostentatious life, carefully avoiding any publicity, and banishing entirely from his mind, music and musical people. A friend of his, during his residence in that place, once wrote him a letter upbraiding him for his indolence and asking the reason of his depriving the world of the fruits of his genius; the significant and witty reply to the letter was a sheet of blank music paper, enclosing a fine Bologna sausage, directed to the care of his inquiring correspondent.

In his youth, Rossini was a remarkably handsome man, and at the time we speak of he still retained a face beaming with gentleness and suavity. It is said he wrote most of his music while in bed. One morning, having nearly finished a duo (I think in *Gli Italiani in Algeri*), in turning over the sheet to put the last bars to it, it accidentally fell to the floor. He thought a moment, whether to rise from his bed to pick it up, or to write another, and decided upon the latter; thus leaving two duos with the same words, both being different, and proving the old adage, that "lazy people take the most pains." No composer ever equaled him in fluency of ideas, except Donizetti, who has left ninety entire operas, besides innumerable songs, duos and other pieces. Rossini's *Stabat Mater* was held by the order of Friars, for whom it was written, some years be-

fore it was given to the world; on the same principle that Allegri's *Miserere* was retained for many years by the Sistine Chapel of St. Peters in Rome; it was afterwards first produced at Florence. Some few years ago the *Stabat Mater* was performed in the hall of the Cinque Cento in the Palazzo Vecchio, with an orchestra of more than two hundred performers, with *la Steffanoni*, Cecchenini and others. In conversing with Rossini I mentioned the fact, that in the United States it was always a great favorite; he replied, "O! it is only a bagatelle, not worth mentioning."

It was his misfortune to have lived to see his star fade out and his music placed on the shelf as antique. He deeply felt the coldness to him of the present musical world (I speak of Italy) which added new fire to his naturally sarcastic powers. In his younger days he was never known to give fairly, or without some biting sarcasm, his opinion of any music or singers; and in his latter days, while at Florence, he avoided all conversation tending towards musical matters, though occasionally he was forced to it by circumstances. Only of one piece of Verdi, the now arbitrary musical ruler of all Italy, did I ever know him to speak well, and that was of the quartet in *Rigoletto*, which he seriously complimented very highly as a piece well written, well conducted and of great theatrical effect. He said now that he knew the wants of the present public, it would be very easy for him, if so disposed, to cut short the career of Verdi; and his wife told me he kept locked up in his secretary the music written by him to the libretto of *Giovanna d'Arco*, which, if produced, would throw Verdi's composition entirely into the shade.

It is known also that he has written a funeral service, to be performed for the first time when he shall have ceased to exist, for which event the world will not probably be kept in waiting, as he has, within the last four months become childish, in consequence of a bad investment of some of his surplus funds. Avarice, which is too often the attendant on old age, had become his predominant characteristic, and although his annual income amounted to more than thirty thousand dollars, his expenses were rarely ever more than one thousand or fifteen hundred. A friend of mine asked him why he did not spend more of his income, and he said, "he lived economically, in order to benefit the world by leaving a large sum to establish a musical conservatorio;" but it is

well known that he will not leave one sou, as all his money is yearly invested in new life assurances! About six months ago he was induced to purchase a palace, for safe investment, and he paid about eight thousand dollars more than the palace was afterwards estimated to be worth, which loss reduced him to the deplorable state of childishness, and filled his mind with the idea that he could afford nothing to eat, and that he was at last really reduced to that poverty he had so many years dreaded.

Notwithstanding his insatiable love of money, he always remained firm in his decision of never again mingling, in any manner, with the musical world. Louis Napoleon recently offered him an immense sum to induce him to come to Paris to direct the music (which was to be all his own) of some great fête; but the golden offer could not tempt him from his seclusion; and after all it may be he was right in his idea. Once while dining with Madame Ungher, whose fame is still bright from the fact of her leaving the career while in the height of its splendor, he complimented her upon her tact in preserving her name and reputation, saying that "to gain a reputation was a very easy thing, but to maintain it was the difficult part." We are too apt to think of one who has enjoyed a reputation like Rossini's, that he has always been considered as great as at present; not thinking that he as well as every other composer and singer in Italy has had his career of alternate failures and successes. In Naples, the first night of *Il Barbiere di Siviglia*, the composer, who was seated as was the custom in those days, in the orchestra before a *spinetta*, to give the singers the notes in case of forgetfulness, was so unmercifully hissed on account of his opera that he took "French leave" at midnight by the diligence for Rome.

Rossini was first educated as a singer, and is said to have had a very pleasant voice. He often sang his *Largo al Factotum* with great effect in the private parties of the Grand Duke of Tuscany, with whom he was on very familiar terms, until he brought his present wife from Paris. His first wife, a celebrated singer, is said to have died from chagrin and neglect. His music is written almost entirely from pure genius, since when at school he never would confine himself to the classical studies given him by his master at Bologna, but spent his time composing music for farces, and such light works; so much so that his teacher refused to pay him any more attention. Donizetti, on the contrary, devoted (after he had written several successful operas) two years to strict classical music, and was at the time the best classical scholar in the Conservatorio; but he also preferred the music of his genius and inspiration to the music of study and mathematics, and in his *Linda*, (his favorite opera) his *Don Sebastiano*, and *La Favorita*, one can see how, in his later years, when his inspirations became more feeble from exhaustion, he turned as a resource to his early classical studies. It is the prevailing opinion in Italy, well founded upon experience which only in very rare circumstances proves to be fallible, that he who begins the career as a singer or composer with great *éclat*, rarely fails to end it in a very different manner; and Rossini paid a cutting compliment to Bellini upon his first opera, *Il Pirata*, when they were introduced to each other, by saying: "Bravo! young Bellini, you begin where the old masters leave off."

Two years ago the *Prophète* of Meyerbeer was brought out with great splendor at Florence, during the Carnival season. It was so new and full of difficulties, that nothing else for some time was talked of. Rossini was asked if he had heard it, and replied: "Yes, I have been once to hear the 'Prophet,' and twice to see the *Stenterello*, (the Florentine Punch.) Neither Bellini nor Donizetti had the mortification to live to see the musical sceptre wrested from them by another, and the worshiping incense of the musical thousands of ardent Italians offered at the shrine of a newer harmonic deity.

I once asked him whom he thought the greatest operatic composer. "*Mio caro*," said he, "it is a great battle—we are all generals, and the general who succeeds in killing all the rest will remain victorious on the field." Once, while making a visit to a friend's house, a little girl, whose sister was then taking her singing lessons, said to the great composer:—"Caro Maestro, why don't you write some more new music?" "Listen!" said he, "don't you perceive that it is impossible now-a-days for people to perform that which I have already written?"—He dined at home but once a week, six days being regularly engaged with his friends of Florence. On Sundays he was always sure of a magnificent dinner with archbishop Minucci, and other days with Prince Poniatowsky, the Contessa Orsini, and other musical celebrities. The Poniatowskys are a very gifted musical family. Some years ago at the Teatro Rossini, in Leghorn, they performed *Lucrezia Borgia* publicly in aid of some charitable institution; Prince Giuseppe (the present Tuscan Minister to Paris and London) taking the part of Gennaro, Prince Carlo singing Duke Alfonso, and his wife, the Princess Elise, in the rôle of *Lucrezia*, and it was performed in a very creditable manner. Prince Giuseppe also wrote the libretto and music of an opera brought out at the Pergola of Florence some years since; and all the family are greatly interested in Art and artists. Recently Rossini was nominated Commander (Commendatore) of the Legion of Honor; and nearly all operatic performers are or were cavaliers of that order. Mercadante, Bellini, Donizetti, Verdi, Mabellini, Pacini, and Rossini. Mercadante is still at the head of the Royal Conservatorio of Naples, and is a true specimen of a Neapolitan. Warm hearted and hospitable, though he has somewhat of the *contadino* still in his mixture. He writes all his music a *tavola*, that is, without the aid of any musical instruments; and, strange as it may seem, does not play at all the piano-forte! Rossini, on the contrary, was one of the best accompanists in the world. Verdi never writes without having the piano-forte before him, while Mercadante never hears his production till it is rehearsed with full orchestra. Verdi is less popular in Naples than any other Italian city, on account of the immense influence there of Mercadante. Auber, the French *opéra-comique* composer, commenced writing after the age of thirty, and can now be seen daily on the Champs Elysées in Paris, with a most elegant turnout, and every thing to match. Meyerbeer has an immense private fortune, and the production of his operas costs him a large sum. Twenty years ago in Italy, during the same season that an Impresario paid Rossini the then exorbitant sum of one thousand dollars for a new opera, he paid five hundred to have one of his performed. At

the first public performance of his last opera (*L'Etoile du Nord*), all the tickets were taken by himself for distribution to his friends.

In another article I will give a short sketch of some of the past and present singers, and an insight into the life and habits of an Italian *artista di canto*.  
HARRISON.

For Dwight's Journal of Music.

## SERENADES.

### I.

[A correspondent sends us the following as a Model Serenade, "an attempt," he says, "having been made to embody the music in the verse, and to introduce an under-current of reality below the necessarily high-faluting matter of the serenade proper.]

### MIDNIGHT.

Wakest thou, dearest? the night is (*thr-r-rum*)  
And the moon is (*r-r-rum*) on high!  
And the odorous wind breathes out a (*str-rum*)  
On thy balmy bosom to die.

*Sotto voce.* [If these infernal mosquitoes  
Are half as attentive to you  
As they are to your truly devoted,  
I rather suppose that you do.]

Listen, O fairest! my lute's deep (*str-rum*)  
At thy lattice suing for (*r-r-rum*)  
And deem that you hear in the (*thrum-rum-rum*)  
The love that by day is dumb.

[I should like to learn at your leisure  
How much you catch of the tune  
Through the gaps of that blatant bull-dog's  
Elongated howl to the moon.]

Let the cloistral silence that (*thrum*) around,  
Lend its (*thrum-rum-rum*) to my lay:  
As we hear by night the flow of streams  
That we cannot (*str-rum*) by day.

[Your governor's evening potation  
I trust was well stiffened with gin,  
For, combining the dog and the music,  
This performance is rather a din.]

Then, maiden coy! look forth and (*str-rum*)  
There are none to hear or see;  
And the curious world with its (*thrum-dum-dum*)  
Is (*rrum-rum-rum*) to me.

[Old Squaretoes peeps out of his window  
And affects to be charmed and all that,  
While he secretly racks his invention  
For a missile to injure my hat.]

For the heart that's touch'd by Love's own (*rrrum*)  
Should weakness or fear cast down?  
It should quail alone at thy dreaded (*strrrum*)  
And blench at thy (*thrrrrum-rum*) frown.

[He has vanished! I know in the darkness  
He now fumbles round for his stick;  
D. I. O. is the word, ere he cometh  
Clattering down like a thousand of brick.]

[Exit Youth.

### II.

[The second is by the same hand. Both were produced "all along of" a discussion, in a small literary clique, of the peculiar characteristics of the Serenade, as distinguished from other species of Song.]

## CAVALIER'S SERENADE.

1654.

Yon faithful star his flashing shield  
Rears in the welkin steep;  
And he and I alone a-field  
Watch o'er my darling's sleep.  
Of the south wind dreams the lily-bell,  
And the woodbine of the bee;—  
O watchful star, peep in and tell,  
Does my Rosebud dream of me?

Beneath thy bosom's sweet unrest  
What dainty fancies bide,  
As odors in the folded breast  
Of evening blossoms hide;  
But at my voice the visions fade,  
Dissolved in tender fear,  
Like fairies in the moonlit glade,  
A distant step that hear.



O fluttered Bird! O startled Fawn!  
 Thee wait I to behold,  
 As happy clouds expect the dawn  
 That wreathes their brows with gold.  
 Look forth, blithe Nature's playmate fair!  
 All darkness she beguiles,  
 Who scatters on the longing air  
 The largesse of such smiles.

Almost I feel as if it might  
 Thy timid beauties wrong,  
 To weave, O Chaplet of Delight!  
 Thy graces into song.  
 The chaunt of brooks in woodland dark,  
 The murmur of the sea,  
 The airy lyric of the lark  
 Thy minstrelsy should be.

From Chorley's "Modern German Music."

### Dr. Spohr's Music.—A Criticism.

[Concluded from last week.]

This general and gentle insipidity of tone, again, in Dr. Spohr's first thoughts, is impressed more ineffaceably on the hearer, in his operas than in his instrumental compositions—by his mannerism—by his perpetual use of chromatic harmonies and progressions—by one or two favorite devices of counterpoint and accompaniment, and by the thickness (rather than richness) of the tissue in which he loves to set his ideas, be it ever so minute. His indifference to the text or the humor of the scene, is as complete as it is with the most flimsy of the Italian opera-makers. Let the situation be ever so impassioned, let the stir and the hurry of the music have been ever so significantly prefaced and prepared for, the climax never comes with Dr. Spohr. Throughout the "Faust" and "Jes-sonda," with all his skill, he never manages either to fascinate or to excite,—but falls flat and dull;—midway betwixt the melodic German opera-writers, of whom Mozart was the greatest, and the symphonic school of stage composers, of whom Beethoven was the first. And the attention, after being once, twice, thrice excited and disappointed, subsides into a tranquil acquiescence with the respectable endowments of the musician; which in its turn (with persons of impatient and excitable spirits) wanes into an *ennui* that no reason can combat, that no conviction can cure.

If as an opera-composer Dr. Spohr cannot be acquitted of vapidity and tediousness (arising from an essential poverty in the dramatic element,) we shall not find these compensated for by any extraordinary gravity or grandeur in his sacred music. His melody is not better in his oratorios than in his operas; and his science is more conventional—moving within still narrower limits on sacred than on profane ground. In all that formed the delight of the elder ecclesiastic writers, Dr. Spohr shows himself at best a timid and pedantic scholar. His fugues are lean, monotonous, and undignified; introduced frequently enough to prove that he does not hold with those sceptics of the modern school who decry fugal writing, as an insolent parade of the periwig—but alas! never introduced without also showing painful inferiority and lack of resource in their maker. Curiously dead and stale, again, are Dr. Spohr's recitatives,—singularly uncouth to declaim, owing to his immoderate use of chromatic modulation; and without grasp, or solemnity, or coherence with the spirit of Holy Writ. Now that the seduction excited by the manner of "The Last Judgment" has subsided among the English—now that we can separate the awe of the subject of that oratorio from the enamelled smoothness of demi-tint in which it has been finished off by the musical colourist—we listen with as much weariness as wonder to the small and undignified voices that narrate the tremendous incidents of the hour of eternal doom and consolation. The *mezzo-soprano* recitative that introduces the final quartet and chorus of the First Part, the bass recitative which, early in the Second Part, prefaces the coming of terror, wrath, and destruction, may be referred to, as justifying, with their timid and unmeaning feebleness, a criticism which, without instances cited, might be thought disrespectfully severe. Let any one that studies the union

of sound with sense compare these with any similar pages by Handel,—or with "There were Shepherds," in "The Messiah;"\* or with the passage introducing Miriam's song of triumph in "Israel," where the most soulless of singers must be upborne, animated, and ennobled by the phrases set down for him to deliver;—and not merely the mistaken system, but the powerlessness and want of poetry in the modern writer, will reveal themselves too clearly to be questioned.

Still this "Last Judgment" (of Dr. Spohr's three oratorios, his first and freshest composition,) is not to be left without a word in hearty admiration of certain portions of it, which are as sound and as real as the parts just denounced are false in tone and poor in meaning. The double quartets "Lord God of Heaven and Earth," and "Blest are the departed," show Dr. Spohr on his highest ground as an expressive interpreter of situation—as combining pure vocal melody with harmonies of a touching and holy solemnity. In these the super-sweetness which elsewhere cloy us in his writings, is felt less than usual—because of the superior vigor and simplicity of the phrases. There is something at once gorgeous and pathetic in the effect produced by his peculiar combination and alternation of the *solo* and the choral voices. The melancholy grandeur of the evening hour, when the wide western horizon is piled with one vision of cloud-glory above another, as the forms and hues change and fade away, and the blue sky deepens, when the more splendid tints have floated past,—is recalled by this music—by the funeral train especially. It is the type and perfection of Dr. Spohr's one form of devotional utterance:—it keeps its place in the mind, as a high thing among the high things of Art, however steadily the entire work, on being more frequently heard sinks in consideration, loses interest, and becomes appreciated as the manufacture of one unselect and industrious—with whom Opera, Part-song, Overture and Quartet, all take the same physiognomy, abide the same conduct, and all are tamed and trained into the same mechanically-constraining mould of structure.

Such are a few hints and characteristics of the talent of the patriarch of German musical composition. They are put forth merely as criticisms on works before the world, as such fair objects of comparison: and the inference to be drawn from them, as foreshowing the place which the excellent *Kapellmeister* of Cassel will hold in the Pantheon of Musicians, may be left to those who agree with the justice of what has been advanced. I have a comfort in believing that this chapter will never reach those whom it would pain me to pain, by offering an appreciation of their idol so unflattering, and which (to them) will seem so unfair and irreverent.

### Diary Abroad.—No. 2.

HANOVER, Sept. 20.—"That this hitherto weak little mannikin should write such a work, I had not thought it," said Beethoven, as he read the score of Weber's *Der Freyschütz*. Whatever his astonishment might have been, it could not surpass that of the entire musical public of Europe, when, after so many years of most complete failures, Meyerbeer accomplished a success lasting and triumphant. I think of no case quite parallel.

\* To those desirous of examining further, may be recommended a comparison betwixt the deeper portions of Handel's most famous oratorio, and Dr. Spohr's "Calvary," where the new composer has not shrunk from setting the same scenes, nay, almost the same words, as his illustrious predecessor. And here, if Handel's thoughts vindicate themselves the sublimity of their inspiration, Handel's science reveals itself as no less colossal. It is remarkable how every vocal chord of the old German writer "draws blood" by the perfect skill with which it is combined and adapted for the voices; it is no less observable how, with the modern master, ignorance or disdain of the powers and privileges of vocal effect, deprives the most ambitious of his choruses of force, authority, and brilliancy. Strain, difficulty, and confusion are every where—owing to the reckless want of selectness with which the inner parts of the vocal quartet are written. In spite of the enormous means of effect added to the orchestra since Handel's time, whereas his least vehement choruses strike us down by their force, Spohr's most violent ones weary us by their comparative impotence.

Gluck's early operas, though naturally enough despised by Handel, had still here and there made a certain impression. Von Weber's had found admirers, and though old Winter is now known by only one, still we was popular. But Meyerbeer! here was a man who began contemporaneously with Weber, was his fellow-student under Vogler, was the Thalberg of his day more than a generation since, who had written opera after opera, only to have them hissed and laughed off the stage, until finally all the influence of his wealth and social position was insufficient to procure him a hearing in his native city. In Paris, if my authorities may be trusted, he could only by skilful and lavish use of money procure the production of a last, despairing effort, "Robert the Devil," such was the aversion of the public to undergo the infliction of this man's music! And yet from 1850 to 1854 that piece was one of the three operas which were performed the greatest number of times! I never heard it but once, and was not much pleased with it, but in the "Prophet," which I again heard last night, I find one of those great master-pieces which must endure as long as music shall remain in any degree in its present form and condition. As long as Mozart, Gluck, Weber and Beethoven's operas are played, so long must the "Prophet" hold its place upon the stage. Strange that it took him so long to find the right path! But Walter Scott is a somewhat similar instance in literature, with this difference, that he had not spent years in writing failures.

The opera house of this small capital, (numbering some 40,000 inhabitants) appears to me a real triumph, it is so neat, handsome, comfortable, and so capitally adapted to music; and, as to the performance, though no singer of world-wide reputation,—no Sontag, Lind, no Alboni—took part, it was one of the most satisfactory I ever attended. The orchestra numbered about forty-four, a woman playing the harp accompaniments, and Marschner, a name known with us too,—conducted. I had smiled at being told that this is the best orchestra in Germany, but I declare, when I came to hear these very difficult accompaniments given with all their lights and shades, and all the changing varieties of expression, in such absolute perfection, I ceased to wonder at the pride of the Hanoverians in their "Kapelle." An orchestra though, in which Joachim plays regularly as a subordinate, cannot easily be bad! Then the chorus, numbering about as many as the orchestra, was drilled to an excellence of performance which left no room for complaint. The scenery, too, was most appropriate and worked admirably. The solo-singers were all good, though neither the Fides nor the Bertha were drawn to their lodgings after the play by a team of two-legged asses, and though nobody paid \$250 for the first choice of seats. Everything was done well, and the result was that Meyerbeer's opera was a complete work, all the parts in harmony, and a large audience listened to it with satisfaction and delight. Probably the money that the entire performance cost would not have paid a pair of stars at the Broadway or Howard,—and yet what an immeasurable difference in the amount of enjoyment!

Weber always said that Meyerbeer had the necessary talent and genius to accomplish great things, but he made his fame and went to his rest without seeing his opinions of him confirmed. I do not mean above to rank 'The Prophet' with 'Don Juan' and 'Fidelio,' but to put it among the great works which the world will not willingly let die. The purely dramatic character of the music, every note of which must have been written with the stage effect in view, unfits it for the most part for the concert room, and those who have heard it only there, or inadequately given upon the stage, can hardly be able to appreciate its real beauties. The subject charms me, as it makes the progress of the action and catastrophe depend upon filial affection instead of the worn-out passion of sexual love. Beethoven has shown in his immortal musical painting of connubial love in 'Fidelio' how noble and tender a husband he would have made, and I can never listen to the music of John of Leyden and his mother, without thinking that the mother of Meyerbeer must have been blest in her son. But beautifully as this music expresses maternal and filial affection, away from the stage scene in which it occurs it seems to me to become dead, or like a portion of a beautiful oration heard apart from its proper connection. I am

seldom so moved as by passages in this opera. The constant crash of brass which we have learned to think necessary to opera is not heard; instead of this the most beautiful and touching combinations of instruments continually occur, and the treatment of the voice seems to me of a very high order. Would that my friends at home could hear this once adequately given, and in a language which would give the key to the music by being understood! Until it is thus heard no fair judgment can be passed upon "The Prophet." When music is heard as the composer designed, judgment is easy, but not before. Mozart's Requiem is the Requiem only when heard in the church, performed as a solemn service for the dead, and then even the most confirmed enemy of Catholicism must be moved.

Long live Meyerbeer!

DUSSELDORF, Oct. 5.—Last night we came to Hamm, and as it was not very far from Hamm to Munster, and as our two heads are rather full of "John of Leyden" and his doings, we concluded to sleep at the latter place, which we did. This morning in the rain we looked at the church, on the tower of which we saw the iron cages in which the prophet's body and those of his companions were exposed to rot, and afterwards went to the cathedral, which is *not* represented on the stage in the crowning scene of the opera as it should be. Well, mass was performing—a mass with no music but the organ—but such organ playing! It was worth the ride to Munster just to hear it. Who he was, or what was his name, I know not, but it did me a power of good. At 10 A. M., we left Düsseldorf, coming via Elberfeld, as I knew of old that the other route is most tedious and uninteresting—this one, one of exceeding interest, passing as it does along the valley of the Wipper, until a deep cut brings us most suddenly upon the brow of a ridge, whence like a flash of lightning, the Rhine valley, to the Siebengeberge, forty miles away, burst upon the view.

On reaching Düsseldorf the first question was as to the opera. "The Prophet!" So, well, we must see that. A fellow traveller had told us so much of the opera here that we were not a little curious to see it—to say nothing of the desire to hear that work again. We could not but laugh when we came to compare the little theatre well filled, the little audience well willed, and the little *personnel* well skilled, with Samuel's descriptions. And yet the result was gratifying. The scenery brought back the town where we breakfasted so well that we could point out the hotel, and the music was really very well given. But why did they try to give the skating scene with six men and one girl? and why did they try to imitate the rising sun with a small locomotive reflector? Little folks should not try too great things. On the whole however we had new proof this evening how much real musical enjoyment there can be in a little theatre, where the money is spent in producing a work in your own language, with more regard to its effect as a whole than to the production of a few *star* solos. Vive la Common Sense!

18th.—Again, Vive la Common Sense! Here in this little city of Bonn, with its dozen thousand inhabitants, I have really enjoyed an opera. The company at Cologne frequently plays here on off nights, "cutting the garment according to the cloth;" and this evening we had the "Daughter of the Regiment," which, for aught I could see, is just as good done up so in 12mo., as in grand folio at Berlin. I enjoyed it amazingly. It was in an understandable tongue, and though all was on a small scale, orchestra, chorus and so forth, still all was carefully produced and well done. The "Daughter" was a Frau Marra, from Vienna, her voice rather weak, but her singing perfectly beautiful. Wiggle was at a discount, and her clear and smoothly sustained tones, truly delicious. It is one of my pleasant recollections of the Handel and Haydn Society that the solo music there, during my experience, was never murdered by women singing with a pea in their throats. I begin to feel most sympathetically Hoffman's hatred for the wiggle-style, and to share in his enthusiasm for pure sustained even notes, such as I heard last Sunday morning in the Cologne Cathedral. "Twinkle, twinkle, little star," as much as you please, but when ye, morning stars, sing together, if your singing is like your shining, it must make a confounded funny music.

## Music Abroad.

### England.

LONDON.—Two of the leading musical societies, the NEW PHILHARMONIC (orchestral,) and the HARMONIC UNION (choral,) have united under the banner of the former. The BACH SOCIETY have been rehearsing for another public performance of the *Passions-Musik*, with Mr. Sterndale Bennett for conductor. M. JULLIEN appears to be the first concert-giver in the field. His announcement of his first appearance since his return from America, at the Theatre Royal, Drury Lane, for one month, commencing October 30th, is a curiosity. The following passage embodies this great *savant's* report upon the new world:

"During his late journey in the United States, M. Julien has found that while the Arts of Literature, Sculpture, and Painting have been well cared for in that great country, the Science of Music has also received its share of encouragement and support, and has been fostered by the establishment of Musical Institutions, which do not yield even to those of Europe, either in the excellence of their arrangements or the magnitude of their operations. In these Institutions every advantage has been taken of the talents of that vast influx of Italian, German, French, and English Professors who constantly visit the United States; but at the same time M. Julien has found many instances of rare musical genius among native artists, while a vast amount of pure and charming melodies exist, springing from sources entirely American. M. Julien has lost no opportunity of collecting these most interesting native melodies, but at the same time has not failed to possess himself of several truly classical works by native American composers. In fact, M. Julien trusts that his anticipations of 1852 will be realized, and that his American Tour will not only have proved a source of profit and gratification to himself, but a means of providing some future entertainment for his kind and liberal patrons in this country."

Foremost upon his programme are emblazoned the "American Quadrille," the "Sledge Polka," the "Katydid," the "Mississippi Galop," and the "New York Fireman's Quadrille." His list of artists includes Mme. Anna Thillon, Sig. Robbio, ("pupil of Paganini,") besides Koenig, Bottesini, and many of his old stars. Among the attractions of the *Promenade* portion of the house is the Reading Room, where may be found all the English papers, besides "Irish, Scotch, German, American, Italian, Dutch, Chinese, Australian, New Zealand, Ionian, Canadian, &c., newspapers and magazines."

MANCHESTER.—A series of sixty nights of Opera, both German and Italian, is in progress here. The principal singers were those engaged at Drury Lane for two summers past; viz: Mmes. Caradori, Heinrich, Sedlatzek, Rudersdorf, Mlle. Agnes Büry, Herren Reichardt, Formes, Zeller, &c., and Signori Octave Benedetti and Fortini. That fine classical musician and pianist, Charles Hallé, is the conductor. Among the operas thus far given have been *La Sonnambula*, *Norma*, *Lucia di Lammermoor*, *Der Freyschütz*, *La Favorita*; Mozart's *Se-raglio* and *Zauberflöte*; *Fidelio*; *Lucreria Borgia*, *Il Barbiere*, &c., &c. Mme. Caradori in Donizetti's, and Mme. Rudersdorf in Beethoven's *Leonora*, are much praised.

The Classical Chamber Music Society is preparing for its third season at the Town Hall, for which Hallé has engaged Ernst, Molique and Piatti. The "Lancashire Choral Union," consisting of nine young men and a boy, have been attracting considerable attention by their concerts. They were assisted by solo singers, among others a Miss Megson, pupil of Mrs. Wood (once so popular in America,) who, with her husband, resides in Manchester and teaches singing. The pupil is declared worthy of the teacher. Mr. Henry Russell chanteth still of 'maniacs' and 'old arm chairs' and 'ivy green.'

BRADFORD.—Mr. William Jackson delivered a lecture on the music of Handel, illustrated vocally and instrumentally by the members of the Bradford Choral Society.

BRIGHTON.—The Orchestral Union, under the leadership of Mr. H. Blagrove, and conducted by Mr. A. Mellon, have been giving concerts, consisting of overtures, solos, &c. The orchestra is pronounced excellent, as also the singer, Mrs. Newton Frodsham, who assists.

BATH.—Mr. H. Simms's concert took place on Saturday morning at the Assembly-rooms, and was well attended. Mrs. Endersohn, Mrs. Lockey, Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips, Madame Clara Novello, and

Mr. Sims Reeves were the vocalists. Mme. Clara Novello sang Verdi's "Ernani, Ernani involami," with an ease that quite electrified the audience. Mr. Sims Reeves's *chef d'œuvre* on this occasion was Beethoven's *Adelaide*. He sang it with a finished excellence of tone and manner that might, indeed, be called "perfect." Every note proclaimed him an artist in the highest sense of the word. In Frank Mori's new National Song, "England and Victory," Mr. Sims Reeves elicited thunders of applause. Some favorite glees, etc., were admirably sung by Mesdames Endersohn and Lockey, and Messrs. Lockey, Hobbs, and H. Phillips.

READING.—Mesdames Clara Novello and Lockey, and Mrs. Endersohn, and Messrs. Sims Reeves, Hatton, Henry Phillips have been giving concerts. Mme. Clara Novello was well received, and was very successful in her well-known *chef-d'œuvre* "Lidi amati." Mr. Sims Reeves, was, as usual, magnificent both in his solo and concerted pieces; and in Hatton's ballad, "Good-bye, Sweetheart," he was rapturously encored. Mr. Hatton gave the "Harmonious blacksmith" as a pianoforte solo, and sang the "Little fat, grey man."

### Paris.

The flight of CRUVELLI is explained. We copy from an English paper:

It is not true, as has been asserted, that she has taken flight because her name did not appear on the bills *en vedette*; neither is it true that she has sacrificed her lucrative engagement in Paris for a still more lucrative engagement in America. She has bolted for other and far more feminine reasons—for nothing less than an affair of the heart. It appears that at the same time with Mlle. Cruvelli, and, to all appearance, at the same moment, has also disappeared the young Baron Vigier, a well-known Parisian, and, it is said, the happy couple are now safely ensconced in that terrestrial paradise—Brussels. The wonder is why they should have thought it worth while to run away from Paris, that being the place where over-ardent lovers generally run to. The reason alleged is this:—The lady, who is as deeply enamoured as the gentleman, insisted that marriage should crown their mutual happiness; and as the lover is a mere youth—considerably younger, indeed, than the lady—it appears that they have gone to Brussels for the purpose of making their union indissoluble. The young man has an immense fortune.

So, says the *Musical World*, she is "no longer Mlle. Sophie Cruvelli; but a high dame, rejoicing in a title and a princely fortune." The loss to Art must be greatly felt.

Cruvelli's desertion of the opera deranged all the plans for the production of MM. Scribe and Verdi's new opera ("King Lear"), and Verdi has withdrawn his score. Of M. Gounod's new opera, a correspondent of the *London Musical World* writes:

To tell you plain truth—the *Nonne Sanglante* is a great falling off from *Supplé*, the first operatic attempt of M. Gounod. If that was heavy, this was insupportable. The piece is the worst to which M. Scribe has ever permitted his market-name to be allied; and the music has nothing in it whatever but a sort of pretentious dulness. The scenery and decorations were good, but the singing was for the most part indifferent. M. Gueymard is screaming his voice away, and will soon have none left. Mlle. Poinso, Wertheimer, and Dussy, are all "so so;" and MM. Depassio and Merly are of the Borroni school, once formidable at Drury.

A COMPLIMENT TO MADAME BOSIO.—Speaking of the re-opening of the Italian Theatre at Paris, Mr. Gaillardet says:

"The honors of the evening were for Mme. Bosio, who performed the part of Semiramide, and gained a brilliant triumph. The skilful critic, Hector Berlioz, says in the *Journal des Debats*, that there is not in Europe a voice of fairer quality, more sweet yet penetrating, than that of Madame Bosio, who, as he adds, is called to enjoy the heritage of Madame Sontag. This opinion is so general, that the management of the Grand Opera, grieved at losing Mme. Bosio, has requested her, through the minister of State, in person, to sing both at the Theatre Italien and Grand Opera. Madame Bosio has demanded two thousand francs per night, and she will probably get them."

The annual distribution of prizes at the Académie des Beaux-Arts has taken place.

The proceedings opened with the performance of an overture by M. Chalot, formerly a pupil and *lauréat* of the Academy. M. Halévy, who has lately succeeded M. Raoul Rochette as perpetual secretary, then read a report on the various works sent by the pupils maintained by the Academy at Rome. These gentlemen are all severely censured, with the exception of the musicians, especially M. Cohen, whose Mass is highly praised. M. Ambroise Thomas afterwards distributed the prizes. In the musical department, the first prize was gained by M. Barthe, pupil of M. Leborne, for a Cantata, and the second, by M. Delannoy, pupil of M. Halévy. M. Halévy read a memoir of M. Fontaine, and the business of the day was concluded with the performance of M. Barthe's Cantata, interpreted by Mlle. Lefebvre, MM. Bonnehée and Boulo.



## Germany.

BERLIN.—Mme. Köster, (after a long absence) and Johanna Wagner are the stars at the Royal Opera House. The former has appeared as the Countess in *Le Nozze di Figaro* and Donna Anna in *Don Juan*; the latter as Fides in *Le Prophète*. The king's birthday was celebrated by a performance of Gluck's "Orpheus and Eurydice," ushered in by Weber's "Jubilee overture." Johanna Wagner was much applauded in the character of Orpheus, as were Mme. Köster as Eurydice, and Mme. Herrenburger as Amor. There was also a grand concert in the palace of Sans-Souci, at Potsdam, at which the Royal Domchor, under Herr Neithardt, sang Robert Franz's beautiful *Kyrie*, a *Graduale* by Shüttky, various *Lieder* by Mendelssohn, Esser and Taubert, and one for male voices by Abt. Dr. Kullak, pianist to the king, accompanied on the piano; among the instrumentalists were Sig. Bazzini, and Vivier, with his horn.

The Königliche Capelle have given a concert for the sufferers by the inundations in Silesia. Mad. Herrenburger sang an air by Mozart, with obligato piano-forte accompaniment. The second part of the programme comprised the music of Beethoven's *Egmont*, Herr Hendricks speaking the words and Mad. Herrenburger singing the vocal music. The Vaterländischer Verein gave a concert on the 14th inst. A young lady from Stockholm, Mdlle. Löfgren, sang two airs and several Swedish songs, with a success which promises well, although the songs, popularities of Jenny Lind, are at present beyond her powers.

Liebig's orchestra lately gave the first of a series of classical concerts. The programme included Haydn's symphony in D major, and Beethoven's in C major, as well as the latter composer's overture, *Zur Weihe des Hauses*.

The violinist, Herr Bazzini, proves attractive at Kroll's theatre, where a new tenor, Herr Castelli, has produced a favorable impression as Elvino, in *La Sonnambula*.

LEIPZIG.—At the second Gewandhaus Concert Schumann's Symphony in B flat was performed. Miss Stabach, from London, sang English ballads, besides songs by Mozart, Haydn, and Sterndale Bennett. William Krüger, a young pianist, played a piece by Stephen Heller, and another written by himself.

HALLE.—A grand concert was given on the 7th inst. in the theatre by Herr Thieme, assisted by all the local *Männergesangsvereine*, and the two *Musikchöre* of Herren John Tittmann. The first part included a symphonic fantasia for full orchestra, by Herr W. Tschirch, as well as a dramatic cantata, "Der Sängerkampf," by the same composer, who conducted his works himself. The second part consisted of Weber's pianoforte concerto in F minor, performed by Madame Tischer, and a grand double chorus for male voices from Herr Wagner's *Lohengrin*.

## Dwight's Journal of Music.

BOSTON, NOV. 18, 1854.

## Concerts of the Week.

## I. MENDELSSOHN CHORAL SOCIETY.

The music of the "Widow of Nain" does not become greater on acquaintance. With the exception of the second or "Hosanna" chorus, there is not one that is really grand, or that bids fair to live on in the memory by any marked originality. The operatic character of the oratorio becomes even more prominent on a second hearing, and multifarious suggestions of Rossini, Haydn, Spohr, Weber, &c., &c., continually cross the mind as the work proceeds. Yet it has no lack of beauties and of effects skillfully produced, no lack of melody and of rich harmonious setting. On the whole, speaking of Lindpaintner's composition in itself, we see no cause to qualify what was said last week; and the impression thus far received is quite in harmony with what we understand to be the received opinion of Lindpaintner's music generally abroad. For instance one says: "It has no decided school, but may be said to mingle the characteristics of Weber and Spohr with the light, brilliant, *ad captandum* manner of the French. The *melange* is of itself highly agreea-

ble," &c. (See notice of Lindpaintner in Vol. III. page 12 of this Journal.)

But of the performance, both of that and the entire programme, on Sunday evening, (though the long rain made the Music Hall painfully empty,) we can speak only in terms of rare satisfaction. It was no fault of chorus, orchestra, or solo-singers that time, if the "Widow of Nain" did not make its mark upon what audience were assembled. The wood instruments of the orchestra were in better tune, and the brass less overpowering, and every thing went smoothly and effectively from the beginning to the end of the concert.

The First Part was more interesting than before. It was delightfully opened by Gluck's noble overture to "Iphigenia in Aulis," which received excellent treatment at the hands of the orchestra, under the conductorship of Mr. ECKHARDT; it is certainly one of the most edifying of overtures for a miscellaneous sacred concert, or for any other in which an audience is to be prepared for the higher influences of music. Then came a brief, strong, soul-stirring Choral from Mendelssohn's "St. Paul:" *Sleepers, awake!* &c. It was grandly given by the two hundred voices, and the effect of the strong trumpets and trombones, in the intervals of the verses, blazing up through the common chord intervals, brighter and brighter, was splendid and inspiring. Here was a master's use of all these loud powers of the orchestra, in a way not to crush and smother, but to complete the intention of the whole.

Next came a succession of vocal solos, of a character, all of them, to illustrate the progress which has been made of late in the development of native voices, and the artistic culture of young native talent. Of eight voices, which appeared in solo, including the quartet in the "Widow of Nain," all were of home origin, (mostly of home growth,) with the exception of Mr. ARTHURSON. And all were superior, all such as a cultivated taste can listen to with real pleasure, such as materially contribute to illustrate the power and beauty of those high styles of music. Indeed, considering there were none of the great vocal "stars" employed, we cannot remember so unexceptionably good an assemblage of solo-singers in any of our oratorio concerts.

Mr WETHERBEE gave the Grand Scena: "Fall of Zion," by Paisiello, a very elaborate bass song, requiring a good deal of long-winded execution, now declamatory and now in long and rapid roulades, in a masterly manner. His style is always refined and forcible, his intonation just, and method faultless. We could wish sometimes a little more animation and a little more strength or weight of tone; particularly in the deeper notes, which, in the effort to fill that vast space, partook a little of the *tremolo*; but the higher tones were uniformly fine and round and musical, of a quality singularly attractive.

Mrs. LONG has a soprano of a remarkably clear, bright, penetrating quality, flexible and evenly developed, which told with great power in the trumpet song from Handel's "Samson," *Let the bright Seraphim*, &c. The piece was well studied, each effect well prepared, and the whole as brilliantly executed as it was intelligently conceived.

Mr. ARTHURSON's sweet and delicate tenor, and refined, expressive style of singing, never have found better sphere than in the beautiful air from

Handel's "Solomon," *What though I trace each herb and flower*, &c. It was a positive addition to our sweetest treasures of sacred song.

Mrs. WENTWORTH (like Mrs. LONG) sang this time only once, and again from Handel, but a song better suited to her powers than before, namely: *Angels ever bright and fair*. It was rendered with all the silvery purity and flexibility and neatness which mark her singing. Miss BOTHAMLY repeated the *Inflammatus*, with chorus, and with as much power as before. Her faults seem chiefly technical, such as a little more study may remedy—careless pronunciation, for instance, and an occasional want of *aplomb* and certainty; but her advantages, intrinsic in voice and soul, are rare and positive, such as win one to more than the present pleasure of the singing, and make one feel that here is to be, or should be, a singer of the true stamp. The voice, as sympathetic as it is rich and round and sweet and resonant, wins more and more upon us; and there is something there *behind* the voice, which looks out also through the face and manner, and seems as if quite sure some day to need and sure to have that voice's fullest utterance. May it prove no idle dream! This lady's powers were kept in constant requisition throughout the oratorio that followed.

It remains to render equal acknowledgment to the fine, musical contralto of Miss TWICHELL, and her judicious and effective use of it in the "Widow of Nain," (so far as so lacrymose and ungrateful a piece would allow it) in her song: *Weep on*; also to the two gentlemen, (Mr. ADAMS and Mr. MOZART,) whose tenor and bass blended so satisfactorily in the quartets.

The storm of that night leaves the society entitled to a better opportunity, which they seek by a repetition of the concert in the Music Hall this (Saturday) evening.

## II. MR. S. H. MILLARD.

With a room full of invited guests, lovers of music, of both sexes, we had the pleasure of hearing this gentleman sing a few pieces, on Tuesday afternoon, in the Messrs. Chickering's saloon. It was a simple and graceful way of giving his friends an opportunity of witnessing the results of a three years' Italian schooling of the naturally fine tenor voice which our young townsman went abroad to cultivate. In instrumental Art we had already witnessed two instances of Boston talent ripened under the best influences of Germany, namely WILLIAM MASON, and JAMES C. D. PARKER, more than meeting expectation and taking their place among artists by virtue of undeniable artistic ability. And now comes a third, from Italy, with a voice perfected by Italian methods, and a master of the true Italian school of song.

All were delighted with the ripe beauty of Millard's voice. It is not a robust tenor, and not of great compass, being rather weak in the lower notes. But in the pure, musical, far-reaching quality of the upper tones, and in the artistic manner in which each tone is produced, prolonged, subdued or swelled, we can recall no light tenor in any of the Italian troupes that have sung here with more pleasure. His style is extremely finished and tasteful, and he husbands his vocal strength with that economy which makes a little go a great way. In look and air and manner, as in voice and method, Mr. Millard

seems like an Italian artist, only without any of the Italian exaggeration. All was chaste and pure and simple, and what ornaments there were, were well-placed, finished and symmetrical. The pieces were four: one from Mercadante, one from Verdi, one (in English) from "Elijah." If with all your hearts, &c., and the fourth a simple romanza of his own.

We cannot doubt Mr MILLARD will be a delightful concert singer, and we trust we are to enjoy his talent in some of the higher concerts and oratorios of the season. With the exception of Mr. Arthurson, we have not had his equal in these fields. By his card, too, in another column, it will be seen that he proposes to teach the art of singing in this city. No one present at this little matinee can doubt his thorough qualification for the task.

Native vocal talent is decidedly the musical topic of the week. What with this little affair and the oratorio on Sunday we have had a plentiful exhibition of that same. We are to have still more. Mr MILLARD designs to give a public concert in a week or two, when he will give us the pleasure of hearing, besides himself, two of our young and fresh sopranos, of remarkable promise, who have not yet sung before a Boston public. More anon.

### III. Mlle. GABRIELLE DE LAMOTTE'S FIRST CONCERT.

Here, too, the worst of weather thinned the audience; although a goodly number made their way to Chickering's, not willing to be deprived of such a programme of good music. The evening was opened by the MENDELSSOHN QUINTETTE CLUB, with two beautiful movements, (*Moderato* and *Larghetto*) of a Quintet of Mozart, in G minor, which they played with great delicacy and precision. Next we had a very tasteful, finished specimen of Mrs. WENTWORTH's singing, in the Italian school, in a melodious and elaborate Cavatina from Bellini's *Beatrice di Tenda*, which was received with much applause. Then came the grand piece of the evening, in which the fair pianist's executive abilities were put to the severest test: the Grand Concerto by Hummel, in A minor, op. 85, with the accompaniment of the quartet of strings and flute. The lady displayed the most astonishing execution that we ever heard from a lady, whether we regard sustained strength, or clear rapidity of finger. She has evidently gained much since last winter.

Part Second opened with one of Mendelssohn's "Songs without Words," arranged as quintet by Mr. RYAN, himself playing the melody upon the clarinet. We think we would rather at any time hear it in the original piano-forte form; for the clarinet tones seemed over loud and too *staccato* for so sweet a musical conception. Mlle. DE LAMOTTE next played a Nocturne of Chopin (op. 15, in F sharp major,) and the *Sonata Pathétique* of Beethoven. As we have intimated before, it is a hard thing for one very familiar with this Sonata to be entirely satisfied with any body's playing of it. Of those who feel the music most, no two will give you just the same interpretation; no one quite re-produce another's idea. This time the rendering was distinguished by a careful avoidance of what might be called the poetic licences of pianism, those caprices of accent, dalliings with *tempo*, treating chords

*arpeggio*, &c., which we may have remarked in others. It was played as regularly and firmly as if by the metronome, generally with neatness and clearness, but rather leaning to the opposite fault of too much mechanical restraint. In the Adagio especially there was a certain stiffness, so that the music did not warm to us as usual. But the performance was not without its excellencies, and it is by no means a thing to be unthankful for to hear a Sonata of Beethoven as clearly and strongly brought out as that was.

Mlle. DE LAMOTTE played once more, in the modern style, Thalberg's Fantasia upon *Moise*; Mrs. WENTWORTH sang the "Last Rose of Summer," and the QUINTETTE CLUB played a Scenea from *Robert le Diable*:—but these we could not stop to hear. We trust the elements will be more propitious at this lady's next concert, and bring a full house to a feast so full of good things.

CONCERTS AT HAND.—We have now definitive announcements of the opening of our principal regular series of instrumental concerts.

1. The MENDELSSOHN QUINTETTE CLUB begin at Chickering's Rooms next Tuesday Evening, with an admirable programme, and with the very valuable assistance of Mr. J. C. D. PARKER as pianist, and Mr. HAMANN in the Quintet with horn by Mozart.

2. The ORCHESTRAL UNION, under CARL ZERRAHN, commence their weekly afternoon concerts, on Wednesday, at 3 o'clock, in the Music Hall. With a conscientious aim to thorough rehearsal, they postpone the symphony they had proposed until the second concert; but they will give such good things as the Scherzo from Mendelssohn's No. 3, the overtures to *Tannhäuser* and *Felsenmühle*, besides light and bright varieties.

3. The MUSICAL FUND have not announced, but we believe we are safe in stating that their first concert (rich with Beethoven's *Eroica* and the overtures to *Euryanthe* and *Zauberflöte*) will be given on Saturday, Dec. 2d.

FINE ARTS.—Read our neighbor COTTON's advertisement in another column, and fail not to visit his store just now, while it is more than ever a most attractive free gallery of the Fine Arts. He can show you engravings of the most rare and valuable in the world. His phototypes from Paris, especially that large one of the Louvre, are miracles of the art of transferring upon paper the outward forms of things with all their effects of light and shade and even atmosphere. Those views among the Pyrenees bring the White Mountains home to you. At Cotton's, too, you always find some newest fruit of young native genius, fresh from its scenes of study in Europe, as just now the two exquisite ideal busts of "Daphne" and "Medusa," by Miss Hosmer; really two of the most poetic and felicitous productions of American plastic genius, and those among the earliest efforts of a female!

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Classes will be formed on the principle of the Conservatoire à Paris.

Particular attention paid to English Oratorio singing, and those pupils who might wish it, would be initiated into the art of Opera acting.

Classes for the study of the Italian language will also be formed.

Residence, 6 Tyler Street.

### Soprano Singer Wanted.

A QUARTETTE Choir in a country town in Massachusetts are in want of a Soprano singer of good quality. They can offer but a small compensation for that service, but will guaranty such a number of pupils upon the piano forte as will afford a reasonable support for any lady who is properly qualified to teach. Should this notice reach the eye of any person who can comply with the above conditions, they may address W. T. DAVIS, Greenfield, Mass. Nov 11 3t

## HANDEL AND HAYDN SOCIETY.

### THIRTY-NINTH YEAR.

### Subscription Concerts for 1854.

THE HANDEL AND HAYDN SOCIETY propose to give a Series of EIGHT CONCERTS, during the approaching Musical Season, which will include the Oratorios of ELIJAH, THE MESSIAH, MOSES IN EGYPT, Selections from MR. SINAI, ISRAEL IN EGYPT, THE CREATOR, &c.

These Concerts will be given at the Music Hall, commencing with ELIJAH, as soon as practicable. The MESSIAH will be given on Christmas Eve.

The Solos will be sustained, in part, by some of the same talent, which made the performances of the last winter so popular, with the addition of other voices, now practicing in the Society's Solo Class.

Conductor.....CARL ZERRAHN.

Organist and Pianist.....F. F. MÜLLER.

The Orchestra is composed of those members of the Germania Society who remain in Boston, with some of the best resident Musicians.

Due notice will be given of the first performance.

Tickets are now ready at the Music Stores of WADE, DITSON, REED, & RICHARDSON, at EATY & FAIRBANKS, 135 Washington street, and at No 1 Joy's Building.

H. L. HAZELTON, Secretary.

Boston, October 24, 1854.

## Boston Musical Fund Society.

### SPECIAL NOTICE.

THE public and patrons of the above Society are hereby informed that the Subscription Tickets for the Seventh Series of Concerts are now ready for delivery at the Society's Room, No. 12 Tremont Street, up stairs, opposite Reed & Co.'s Music Store, from 10 A. M. to 4 P. M. every day.

Oct 25

LOUIS KIMBACH, Sec'y.

A CARD.—Messrs. GARTNER and JUNGNIKEL are ready to receive applications to furnish music (duos, trios, &c. for violin and piano) for private parties. Nov 18



**Boston Musical Fund Society.**

THE Government of this Society beg to announce its Seventh series of Concerts, commencing about the middle of November, to be continued once a fortnight, as nearly as practicable. The series for the ensuing season will consist of right Concerts. The subscription price for the series is fixed at \$3.50. The Orchestra, about fifty in number, has been carefully re-organized, and now numbers besides the members of the Musical Fund Society, many of the former members of the Germania Musical Society, and other resident musicians who have lately settled in Boston. The Government will endeavor to render these Concerts as far as possible worthy of the standard of excellence now demanded, and expected to be acted up to, by any Society desirous of securing and enjoying the patronage of the Boston public.

GOVERNMENT.—C. C. Perkins, President; C. F. Chickering, Vice President; L. Rimbach, Secretary; B. A. Burditt, Treasurer; H. Fries, Librarian; G. Emdres, Auditor; I. Moorhouse, F. Friese, Associates.—T. E. Chickering, Geo. T. Bigelow, J. P. Bradlee, S. E. Guild, J. Bigelow, Trustees.

Subscription lists are now ready, and may be found at the principal Music stores. L. RIMBACH, SECRETARY.  
Boston, Oct. 1854.

**CLASSICAL TRIO CONCERTS.**

THE subscribers propose to give FOUR MUSICAL SOIREEs in the Melancon (Tremont Temple). The programmes will consist of Classical Trios, Quartets, Solos, &c., for Piano, Violin and Violoncello. Further particulars hereafter.

CARL GÄRTNER, VIOLIN.

CARL HAUSK, PIANO-FORTE.

HENRI JUNGNIKKEL, VIOLONCELLO.

Oct 14

**CARL GÄRTNER,****TEACHER OF MUSIC,**

May be found at Richardson's Musical Exchange, every forenoon between 9 and 10.  
Oct 14

**LESSONS ON THE VIOLONCELLO.****HENRI JUNGNIKKEL**

Will receive pupils on the Violoncello. Address Carl Gärtner  
Oct 14 as above.

**MR. GUSTAV KREBS,**

MEMBER OF THE MENDELSSOHN QUINTETTE CLUB,  
Begg leave to inform the public that he is prepared to give instruction on the

**FLUTE, VIOLIN AND PIANO.**

Applications made at No. 17 Franklin Place will receive prompt attention.  
Oct 14

**MR. AUGUST FRIES.**

Respectfully informs his friends and former pupils, that he again is prepared to receive

**ADVANCED PIANISTS AS PUPILS,**

to accompany them with the Violin in SONATAS, DUO CONCERTANTE, SOLOS, &c. Applications sent to 17 Franklin Place, will be promptly attended to.  
Oct 14 3m

**MISS FANNY FRAZER,**

Has the pleasure to inform her Pupils and Friends that she has returned to the city, and will be prepared to resume instruction in SINGING and the PIANO-FORTE, on and after October 1st. Communications may be left with Messrs. G. P. Reed & Co. or at her residence,  
"Pavilion," Tremont Street.  
Sept 16

**YOUNG LADIES' VOCAL MUSIC SCHOOL.**

Rooms in connection with Mr. E. A. Beaman's Young Ladies' School, No. 23 Temple Place.

**E. R. BLANCHARD, Teacher.**

Also, Teacher of Music in Mr. Adams's Young Ladies' School, Central Place.

**RESIDENCE, 24 WEST CEDAR STREET, BOSTON.**

This School is designed for all who wish to acquire the ability to read music readily at sight, and is particularly adapted to the wants of those who desire to fit themselves to receive instruction, from the best masters, in the Cultivation of the Voice, Style, &c. Commencing with FIRST PRINCIPLES and proceeding upwards, by regular and successive steps, the students will acquire so thorough and practical a knowledge of the ELEMENTS of Vocal Music as will enable them to read even the more difficult CLASSICAL COMPOSITIONS with ease and fluency.

For terms, and other particulars, see Circular, which may be had at the Piano Room of Messrs. G. J. Webb & Co., No. 3 Winter street, where, also, Mr. Blanchard may be found between the hours of 2 and 3 P. M.

N. B. Mr. Blanchard will be happy to give instruction in schools and academies, if situated in the immediate vicinity.

Having examined the plan of instruction adopted in the Young Ladies' Vocal Music School, we most cheerfully say that it merits our unqualified approbation.

From the success which has heretofore attended the instructions of Mr. Blanchard we feel assured that his school will merit the fullest confidence of the public.

LOWELL MASON, GEO. J. WEBB, F. F. MÜLLER,  
GEO. F. ROOT, B. F. BAKER.  
Sept 30

**SIGNOR CORELLI** begs leave to announce that he has commenced Morning and Afternoon Classes for the instruction of Young Ladies in SOLFEGGIO, at the Rooms of the Messrs. CHICKERING, on Mondays and Thursdays.

For the convenience of those attending schools, the afternoon classes from 4 to 5.

Terms, twelve dollars for twenty-four lessons.  
Signor Corelli has removed to No. 47 Hancock Street, where henceforth he may be addressed; or at the Tremont House, or at the Messrs. Chickering's Rooms.  
Sept 9

**WIDOW OF NAIN.****THE THIRD PERFORMANCE****—OF—  
THE NEW ORATORIO****WIDOW OF NAIN**

WILL BE GIVEN

On Saturday Evening, Nov. 18th,

BY THE

Mendelssohn Choral Society,

AT THE

BOSTON MUSIC HALL.

**PROGRAMME.**

PART I.

Overture..... Gluck.  
Choral: from 'St. Paul,'..... Mendelssohn.  
Grand Scene: 'Fall of Zion,' Mr. WETTERDEE,..... Paisiello.  
Air from 'Samson,' Mrs. LONG,..... Handel.  
Air from 'Solomon,' Mr. ANTIPOSON,..... Handel.  
Air: Mrs. WINTWORTH,..... Handel.  
Aria and Chorus, (Inflammatus) Aria, Miss BOTHAMLY, Rossini.

PART II.

**THE WIDOW OF NAIN.**

Tickets at 50 cents each may be obtained at the music stores, and at the door on the evening of performance.

Performance to commence at 7 o'clock.  
M. N. BOYDEN, Sec'y.

**CHAMBER CONCERTS.****The Mendelssohn Quintette Club,**

Respectfully announce to their subscribers and the public of Boston that their

**FIRST CONCERT,**

Of the Series of Eight, will take place

On Tuesday Evening, Nov'r 21st,

AT MESSRS. CHICKERING'S ROOMS,

On which occasion they will be assisted by

Messrs. J. C. D. PARKER and A. HAMANN.

Beethoven's Quintette in C—Mendelssohn's 2d Piano Trio in C minor—Mozart's Quartette in D minor—Adagio from a Horn Quintette by Mozart—Romances for Clarinette and Piano by R. Schumann, etc., will be presented.

Package of Eight Tickets, \$5: Single tickets, \$1 each.  
The Concert will commence at 7½ o'clock precisely.

**AFTERNOON CONCERTS.****THE ORCHESTRAL UNION,**

Composed of members of the

GERMANIA MUSICAL SOCIETY,  
MUSICAL FUND SOCIETY,  
MENDELSSOHN QUINTETTE CLUB,  
GERMANIA SERENADE BAND,

WILL GIVE AFTERNOON CONCERTS,

AT THE

**BOSTON MUSIC HALL.**

EVERY WEDNESDAY, AT 3 O'CLOCK, P. M.

FIRST CONCERT Nov. 22d, and continue through the season.

CARL ZERRAHN.....Conductor.

It is the intention of this "Union" to make these Concerts worthy the patronage of the Boston public.

Single tickets, 25 cts: Packages of 6 tickets, \$1: for sale at the music stores and at the door.  
Nov 18

**IMPROVED MELODEONS.**

THE subscriber has recently received from Mr. C. Peloubet, manufacturer of Musical Instruments, a consignment of his improved MELODEONS, which are offered for sale. These instruments are superior in quality of tone and freedom of action to any yet offered to the public, and the prices are not higher than others of more ordinary quality.

A liberal discount from the retail prices will be made to wholesale purchasers.  
JOSEPH L. BATES,  
Oct 28 6t 129 Washington St.

**PIANO-FORTE CONCERTS.**

Mlle. GABRIELLE DE LAMOTTE begs leave to announce that during the ensuing winter, her second season, she will give a series of FOUR CONCERTS, to take place at the Messrs. Chickering's Saloon, Masonic Temple.

Mlle. De Lamotte will be assisted by the MENDELSSOHN QUINTETTE CLUB, whose scientific execution has been long and well appreciated in Boston. Vocalists will also be selected with the greatest care, and no pains will be spared to render these concerts worthy of the patronage of the music lovers of Boston.

The concerts will take place on WEDNESDAY EVENINGS, once a month.  
Subscription lists may be found at the Messrs. Chickering's, and all the principal music stores.  
Nov 4 tf

**CARL ZERRAHN,**

Conductor of the Handel & Haydn Society,

Is prepared to receive pupils on the FLUTE and PIANO-FORTE, and may be addressed at his OFFICE in E. H. Wade's music store.  
Nov 11

**Mlle. GABRIELLE DE LA MOTTE**

Has the honor to announce that she has commenced morning and afternoon classes for the INSTRUCTION OF YOUNG LADIES on the PIANO-FORTE.

Terms, fifteen dollars for twenty-four lessons.

These classes are on the same principle as those established with such great success in the Conservatories of Germany, France, and England.

For classes or private lessons apply at 55 Hancock street, or at Messrs. Chickering's.  
Oct 21 3m

**OTTO DRESEL**

Gives instruction on the piano, and may be addressed at the WINTHROP HOUSE. Terms:—\$50 per quarter of 24 lessons, two a week; \$80 per quarter of 12 lessons, one a week.

**F. F. MÜLLER,**

DIRECTOR OF MUSIC AND ORGANIST at the Old South Church; Organist and Pianist of the Handel & Haydn Society, Musical Education Society, &c. &c.

Residence, No. 3 Winter Place, Boston.

Sept 16

3m

**HEWS' PATENT****AMERICAN ACTION PIANOFORTE.**

THE MANUFACTURER is in possession of numerous testimonials from distinguished Musical Professors, who have used the greatly improved ACTION PIANO, commending it in high terms. The attention of purchasers and amateurs of Music to an examination of its superiority, is solicited.

GEO. HEWS, 365 Washington St., Boston.

**WILLIAM BERGER,**

Publisher and Importer of Music,

No. 32 West 4th Street, Cincinnati, O.

KEEPS constantly on hand a Large and Select Stock of IMPORTED MUSIC, for sale at Eastern prices. New Music received by Steamer as soon as published. A liberal discount granted to Teachers. All orders promptly attended to. Music arranged to order.

Catalogues sent gratis by mail.

Aug 26

**FRENCH LANGUAGE.**

Mr. DE LAMOTTE, from Paris, begs leave to announce that he is prepared to commence a course of instruction to pupils in classes, or private lessons, during the ensuing winter, and will be happy to receive applications at 55 Hancock street.  
Oct 21 3m

**D. B. NEWHALL,**

MANUFACTURER AND DEALER IN

PIANO FORTES,

No. 344 Washington Street, Boston.

PIANO FORTES REPAIRED, TUNED, & TO LET.

**VALUABLE ENGRAVINGS.****N. D. COTTON,**

No. 7 TREMONT STREET, BOSTON,

HAS just received one of the choicest collections of celebrated Engravings of the works of the Old Masters ever offered for sale in this country. They were purchased in Europe during the present year; and the variety of subjects and engravers is larger, and more desirable to select from than any previous importation. The following are some of the most important ones—of which there are no duplicates—in this collection:—

"The Marriage of Joseph and Mary;" painted by Raphael, engraved by Longhi; a very fine old impression, with large margin, and before the inscription on the temple. A very fine impression of Müller's celebrated engraving of Raphael's "Dresden Madonna." Steinhilber's engraving of the same Madonna. The "Assumption of the Virgin," painted by Titian and engraved by Schiavoni.—a superb impression with open letters. "The Transfiguration," painted by Raphael and engraved by Raphael Morghen. Guido's "Aurora," engraved by Raphael Morghen. "The Descent from the Cross," by D. Volterra; engraved by Toschi,—fine impression with large margin; this is one of Toschi's most celebrated works. "The Madonna della Scodella" engraved by Toschi after Correggio; and "The Madonna della Tenda," after Raphael, by the same engraver,—fine impressions in perfect condition. "The Tribute Money," engraved by Steinhilber, after Titian. "Portrait of Raphael," "La Fornarina" and "La Poesie," painted by Raphael, and engraved by Raphael Morghen,—fine impressions with full margins. "Portraits of celebrated Italians," engraved by Raphael Morghen. Fifteen fine impressions of "The Stanza of Raphael," engraved by Volpato and Raphael Morghen. "The Judgment of Solomon," splendidly engraved by Anderloni,—a superb proof, with open letters. "La Madonna del Lago," engraved by Longhi, after Leonardo da Vinci, splendid impressions on large paper. "The Presentation in the Temple," painted by Fra Bartolomeo and engraved by Peretti,—splendid proof, with open letters. "Triomphe de Gaietés," painted by Raphael, and engraved by Richomme,—brilliant impression in perfect condition. "La Vierge au Polso," engraved by Desnoyers, after Raphael. "Madonna del Sacco," engraved by Raphael Morghen, after Andrea del Sarto. "Repose," a gem, engraved by Berric. A fine impression on India paper of the celebrated engraving by Mercuri, of Delarocche's "Saint Amelia." Also, a fine proof before all letters of "The Head of Columbus," engraved by Mercuri. "King Lear," painted by West and engraved by Sharp; open letter proof.

Also a very large collection of modern engravings, of English, French and German publications.  
All new engravings received as soon as published. Orders received for engravings not on hand.  
Nov 11 8t

**NOW READY,  
THE GREAT WORK OF THE YEAR,  
MOORE'S  
COMPLETE ENCYCLOPEDIA  
—OF—  
MUSIC.**

A work which has cost the indefatigable compiler fifteen years of arduous labor, assisted by some of the most distinguished celebrities in the musical world. This splendid work, so indispensable not only to the professional musician, but to every amateur, is comprised in one elegant royal octavo volume, of 1004 pages, double columns, and contains the Biographies of upwards of

**4000 MUSICIANS!**

Comprising the most distinguished Composers and Performers who have ever lived.

**A Complete Dictionary of over  
5000 MUSICAL TERMS,**  
With full definitions. A Complete History of the  
**SCIENCE OF MUSIC,**

From the earliest times to the present.... A full description of

**All Known Musical Instruments,**

With the dates of their invention, and their Scales. Treatises on HARMONY and THOROUGH BASS, &c. &c.

**A Book intended to cover the whole  
of Musical Science.**

**JOHN P. JEWETT & CO.  
PUBLISHERS,  
July 29 BOSTON.**

**SIGNOR AUGUSTO BENDELARI,** Professor of Music, from Naples, proposes to teach SINGING and the PIANO during the coming winter, in Boston, both by private and class lessons. The latter will be given in CHORAL CLASSES, on Tuesday and Friday evenings, for which purpose the Messrs. Chickering have kindly offered the use of their Rooms, in order to afford to as many as possible the advantages of a system of public musical instruction that has been attended with great success in Europe.

Applications to be made to **Sig. AUGUSTO BENDELARI**, at the Winthrop House, or to Messrs. Chickering & Sons, to whom, as well as to the following gentlemen, he is politely permitted to refer.

**REFERENCES.**

Rev Sam'l K. Lothrop, Samuel G. Ward, Esq.  
Arthur L. Payson, Esq. John S. Dwight, Esq.  
Sept 9

**MR. J. C. D. PARKER,**

**BEGS** to announce that he is prepared to commence instruction in Piano-forte and Organ playing, Harmony and Counterpoint, and will be happy to receive applications at No. 3 Hayward Place, on and after Oct. 1st.  
REFERENCES—R. E. Apthorp, C. C. Perkins, J. S. Dwight, Esqs.  
Sept 23

**E. R. BLANCHARD,  
TEACHER OF THE PIANO AND SINGING.**  
Residence, 24 West Cedar Street.  
Reference, Geo. J. Webb, Esq. May 20.

**L. H. SOUTHARD,  
TEACHER OF MUSIC,  
305 Washington Street, Boston.**

**Germania Serenade Band.**  
**THE SERVICES OF THIS ASSOCIATION can be secured**  
by applying to  
H. E. TELTOW, Agent.  
114 if 39 Fayette Street.

**CHICKERING & SONS,  
MANUFACTURERS OF  
PATENT ACTION  
GRAND AND SQUARE  
PIANO-FORTES,  
OF EVERY DESCRIPTION.**

**WAREHOOMS,  
MASONIC TEMPLE,  
TREMONT STREET,  
BOSTON.**  
Apr 29 if

Edward L. Balch,

**NOW READY:  
Third and Cheap Edition of the  
MODERN SCHOOL FOR THE PIANO-FORTE,  
BY NATHAN RICHARDSON.**

Inasmuch as the demand for a cheaper edition of this Instruction Book has been so great, particularly among Teachers, heads of Seminaries, &c., the publisher has been induced to issue an edition containing precisely the same matter, but bound in a plainer style. This Method is more complete and systematic than any other published in this country or Europe, and is now the cheapest. It is recommended by all the first Teachers, as being the very best.

Price, in plain binding.....\$3.00  
In the original style, full gilt.....\$4.00  
Copies sent by mail to any part of the United States on the receipt of the above prices.

**PUBLISHED AT THE  
MUSICAL EXCHANGE,  
282 Washington Street, Boston, by  
NATHAN RICHARDSON.**

**GEORGE J. WEBB & CO.  
PIANO-FORTES.**

**WAREHOOMS  
No. 3 WINTER STREET,  
BOSTON.**

**ALL INSTRUMENTS  
WARRANTED  
IN EVERY PARTICULAR.**  
Sept 2 3m

**A. W. FRENZEL**  
Will resume his  
**INSTRUCTION ON THE PIANO-FORTE,**  
On or before October 1st.  
Orders may be left at the music-stores of Messrs. Reed & Co. N. Richardson, or E. H. Wade. Aug 26

**John Bunyan Still Lives!  
THE GREAT AMERICAN PICTURE.**  
THE ENTIRE AND INIMITABLE ALLEGORY OF  
**THE PILGRIM'S PROGRESS,**

In one Picture, 24 by 39 inches, most elegantly engraved on steel, by Andrews, containing 250 human figures, besides all the scenes through which Christian passed, on his journey from the city of Destruction, to the Celestial City, so admirably portrayed by Bunyan. Every Christian family should have this splendid production of human genius.

TESTIMONIALS of the strongest nature, too numerous to publish, have been received by the publisher, from the most distinguished men of England and America.

**JOHN P. JEWETT, Publisher.**  
GEO. E. SICKELS is the ONLY AUTHORIZED AGENT for BOSTON. His rooms are at the Am. S. Union, No. 9, Cornhill, where he keeps the Engraving for Sale. Also—Plain and Ornamented Frames, designed expressly for it, at the lowest prices. Nov. 12.

**Instruction on the Piano-forte and in Singing.**

**MR. ADOLPH KIELBLOCK** respectfully gives notice to his pupils and the public that he has returned to the city, and resumed his lessons on the Piano-forte and in Singing, and may be addressed at his residence, 30 Ash street, or at the Music Stores of Oliver Ditson, 115 Washington street, Geo. F. Reed & Co., 13 Tremont street, or Nathan Richardson, 282 Washington street.

**REFERENCES.**—Lyman Nichols, Esq., 10 Joy Street, Boston.  
John Bigelow, " 42 Blossom St. "  
Oliver Ditson, " "  
George P. Reed, " "  
N. Richardson, " "  
Hon. T. D. Elliot, New Bedford.  
Rev. John Welsh, "  
Joseph Ricketson, Esq. "

**INSTRUCTION IN ITALIAN.**  
**MR. LUIGI MONTE,** Instructor in Italian at Harvard University, will give private lessons in the city.  
Address at the Winthrop House. Oct 7 3m

**MR. THOMAS RYAN**  
BEGS leave to inform his friends and pupils that he has returned to town for the season, and is prepared to give instruction on the PIANO, FLUTE, CLARINET, VIOLIN, and also in THOROUGH BASS. Applications may be made at his residence, No. 19 Franklin Street, or at Richardson's music store. Sept 16

**WILLIAM SCHULTZE,**  
Of the late GERMANIA MUSICAL SOCIETY, proposes to remain in Boston, and to give instruction on the VIOLIN, the PIANO-FORTE, and in the Tenor or Music.  
Address No. 45 Harrison Avenue, or at any of the music stores. Sept 16  
Letter-Press, Music and Job Printing—Gmel,

**MODEL MELODEONS**  
MANUFACTURED BY  
**MASON & HAMLIN.**

THE attention of the musical public is invited to the newly improved MODEL MELODEONS made by us. We believe them to be unsurpassed, in all the essential points pertaining to a good instrument, especially in regard to

Equality, Power, Sweetness of Tone, Promptness of Action and Style of Finish.

Our prices vary from \$60 to \$175, according to the size and style of the instrument. Recommendations from LOWELL MASON, WM. B. BRADBURY, GEORGE F. ROOT, L. H. SOUTHARD, EDWIN BRUCE, SILAS A. BANCROFT, and many other distinguished musicians, may be seen at our ware-rooms.

The opinions of the above gentlemen give them a decided preference to all other Melodeons.

HENRY MASON. } **MASON & HAMLIN,**  
EMMONS HAMLIN. } Cambridge St. (cor. of Charles,) Boston, Ma.  
Oct 29 9m (Directly in front of the Jail.)

**TAYLOR'S PIANO FORTE FOR BEGINNERS**

**FIRST STEPS TO THE PIANO FORTE;** being an Elementary Catechism for Beginners. By GEORGE C. TAYLOR, Teacher of the Piano Forte, Harp and Violin. Price 75 cents. Usual deduction to the trade. For sale by F. J. HUNTINGTON, 23 Park Row, New York. WM. D. SULLIVAN, Madison, Ga.

**MANUEL FENOLLOSA,  
PROFESSOR OF MUSIC.**  
MUSIC-ROOM, No. 17 GRAY'S BLOCK, corner of Washington and Summer Streets.  
References.  
Messrs. CHICKERING, J. P. JEWETT, GEO. PUNCHARD, Boston.  
Messrs. GEORGE PRABODY, B. H. SILSBEE, Salem.

**CARL HAUSE,  
PIANIST AND TEACHER OF MUSIC.**

**OFFERS** his services as an Instructor in the higher branches of Piano playing. Mr H. may be addressed at the music stores of NATHAN RICHARDSON, 282 Washington St. or G. F. REED & Co. 17 Tremont Row.

**REFERENCES:**—Mrs. C. W. Loring, 38 Mt. Vernon St.  
Miss K. E. Prince, Salem.  
Miss Nichols, 20 South St.  
Miss May, 5 Franklin Place. Feb. 18.

**PRINCE & CO.'S MELODEONS,**  
**OF** every variety, from \$45 to \$150, suitable for the parlor, lecture-room, lodge-room, or small church. Believing them to be better in tone, more durable, and better finished than those of any other make, they have accepted the agency, and keep for sale only those manufactured by Prince & Co.

**G. P. REED & Co.**  
13 Tremont St., opposite the Museum,  
Sole Agents for Prince & Co.'s Melodeons.  
Sept. 2

**ANDREAS T. THORUP,  
TEACHER OF THE PIANO-FORTE**  
Residence, 84 Pinckney Street.  
Sept 16 if

**ADOLPH BAUMBACH,  
TEACHER OF THE PIANO-FORTE.**  
Application can be made at Reed's Music-Store, or at the Norfolk House, Roxbury. Sept 9

**H. S. CUTLER,  
Organist and Teacher of Music,  
MUSIC ROOM UNDER CHURCH OF THE ADVENT.**  
Terms \$30.—Address care of Nathan Richardson, 282 Washington St. Sept 9 if

**G. A. SCHMITT,  
TEACHER OF MUSIC,**  
May be addressed at Mr O. DITSON'S, 115 Washington St. or Mr N. RICHARDSON'S, 282 Washington St.

**R. GARBETT,  
PROFESSOR OF MUSIC,**  
Informs his friends and the public, that, having returned from Europe, he is prepared to give instruction on the Organ, Piano Forte, Violin, Violoncello, and Contra-Basso: also in Composition and Arrangement. Organs and Piano-Fortes tuned. Music arranged and transposed to order.  
Residence, No. 36 Shawmut Avenue. Sept 23 3m

**MRS. ROSA GARCIA DE RIBAS,  
TEACHER OF THE  
PIANOFORTE, SINGING & GUITAR,**  
2 Seneca St., corner Harrison Avenue.

**MR. De RIBAS** will give instruction on the Oboe and Flute. ALSO MUSIC ARRANGED, TRANPOSED, &c.

**J. TRENKLE,  
TEACHER OF THE PIANO-FORTE.**  
Residence No. 56 Kneeland Street.  
No. 21 School St.



